

CATALOGUE
OF
THE MISCELLANEOUS PORTION
OF THE COLLECTION OF
Engravings, Etchings and Drawings,
BY THE OLD MASTERS,
OF A
WELL-KNOWN AMATEUR,
COMPRISING

VERY CHOICE SPECIMENS BY

ALBERT DURER, ALDEGREVER, LUCAS CRANACH, MASTER OF THE DIE,
BEHAM, VORSTERMAN, P. PONTIUS, BOLSWERT, C. MATSYS, V. SOLIS,
DE BRY, GOLTZIUS, DE GHEYN, PASSE, REMBRANDT, HOUBRAKEN,
LAUTENSACK, LUCAS VAN LEYDEN, MARC ANTONIO AND HIS FOLLOWERS,
B. FRANCO, BEATRICETTO, MANTEGNA, B. MONTAGNA, THE GHISI,
BONASONE, CAMPAGNOLA, CANALETTI, FAITHORNE, HOLLAR, VERTUE,
FABER, SMITH, HOGARTH, HOLLOWAY, AUDRAN, CLAUDE, WEIROTTER,
R. MORGHEN, ANDERLONI, TOSCHI, and OTHER EMINENT ENGRAVERS;

THE DRAWINGS INCLUDE FINE EXAMPLES

By ALBANO, F. BARTOLOMEO, CATTERMOLLE, CLAUDE, LUCAS CRANACH,
V. GOYEN, F. HALS, OSTADE, REMBRANDT, D. TENIERS, VAN DE VELDE
WATTEAU, &c.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 21st day of APRIL, 1873, and following Day,

AT ONE O'CLOCK PRECISELY. 13

May be Viewed Two Days prior, and Catalogues had.

DRYDEN PRESS: J. Davy and Sons, 137, Long Acre.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again provided the seller cannot decide the said dispute.
- II. No person to advance less than 1s.; above Five Pounds 2s. 6d., and so on in proportion.
- III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. SOTHEBY, WILKINSON & HODGE, will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY, WILKINSON & HODGE will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE

Wellington Street, Strand.

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 OF THE
MISCELLANEOUS PORTION
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* * The References are to Bartsch's "Peintre Graveur."

FIRST DAY'S SALE.

LOT

<i>Mills</i>	1 Photographs. The Crucifixion—Façade of the Church of St. Germain aux Auxerrois at Paris—Statuary Groups — Nymph with a Goat — The Forts and Harbour of Sebastopol, from the sketch by Lieut. O'Reilly, made on board H.M.S. Retribution during the war in the Crimea 5	1	
<i>Do</i>	2 Portraits. Luther, by E. Koning—The Emperor Leopold of Austria, by I. Blondeau — Sir John Glanville, by Clamp—Dudley Earl of Leicester, <i>proof</i> 7	5	
<i>Wilson</i>	3 Naval Triumphs of the Dutch over the English Fleets in 1666 and 1667—The Attack on Sheerness—The Burning of the "Captain" and other English ships of war in the Medway, &c. 4	14	
	B		

4	4	Portraits. Leopold of Austria, by Sandraert—Another, by P. Schenk — Titlepage to "Thesaurus Antiquitatum Italiae," vol. 3, p. 2, <i>fol.</i> by P. Sluyter—Titlepage to "Historia de Leopoldo Cesare," by F. Vander Steen, <i>fol.</i> —Portraits of Rembrandt and his Wife, <i>ovals, on one sheet</i>	5	Mills
3	5	Plates and Illustrations to Gaspar Barlaeus' "Medicæ Hospes," <i>Amst.</i> 1628, by Peter Holpe and S. Savory, 23		Do
2/3	6	LONDON PRINTS. St. James's Palace from the Park—The Palace at Kensington—Westminster Bridge, from Lambeth, all by J. Maurer—and Prospect of St. James's Park, by Rigaud; <i>all fine, with full margins</i>	4	Bolton
28	7	The Palace at Hampton Court, by Rigaud—The Castle at Windsor, by Gravelot—The Temple, from the River, by Maurer—View of the Horse Guards and Whitehall, with Holbein's Gate; <i>all fine, with full margins</i>	4	Do
14	8	The Store Houses at Deptford—The Dockyard at Woolwich, both by J. Boydell—The Banqueting House at Whitehall—Whitehall from the River, <i>all fine</i> —Scheme and Plan for the Rebuilding of the City after the Fire of London, 1666, by Valentine Knight, <i>rare</i>	5	Do
22	9	View of Whitehall, with Holbein's Gate after the opening had been made into Parliament Street; <i>fine, with full margin</i>	1	Do
1/18	10	View of Whitehall, with Holbein's Gate and part of the Old Palace of Henry VIII, showing the Park Wall and Street in front of the Banqueting House, <i>circa</i> 1650, by Israel Silvestre; <i>fine, and very rare</i>	1	Do
3	11	BARTSCH. The Set of Sixteen Extra Plates to Bartsch's "Peintre Graveur," being copies of rare prints described in the work, and necessary to make it complete; <i>with MSS. note for the collation</i>	16	Mills

DRAWINGS.

HANS VON ACHEN.

8	12	Landscape. A Convoy on the March, with waggons, camels and mules; <i>signed and dated</i> 1570, <i>pen</i>	1	Riggall
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FRANCESCO ALBANO.

- 13 A Group of Angels in the Clouds, *black chalk*—Nymphs and Satyrs, *pen and indian ink* 2

FRANCESCO ALLEGRINI DA GOBBIO.

- 14 A Funeral Procession, *pen and bistre, rare, and fine*—An Apostle, *black chalk*—Fishermen drawing their Nets, ANTONIO BALESTRA, *on grey paper; from Sir Thomas Lawrence's Collection* 3

FRA BARTOLOMEO.

- 15 The Virgin and Child, with the infant Jesus and St. John; a second Study on the reverse; *free pen, fine* 1
16 The Birth of St. John the Baptist, a composition of numerous figures, with sketch on the reverse; *free pen, fine*, 1

MARY BEALE.

- 17 Portrait of Van Dyck, *highly finished in red chalk* 1

FREDERIGO BARROCCIO.

- 18 A Sheet of Studies of Saints, &c. *pen and bistre, fine; from Sir T. Lawrence's Collection*—Study for Head of the infant St. John, by FRA BARTOLOMEO, *black chalk, heightened* 2

NICOLAS BERGHEM.

- 19 A Cavalier on Horseback, with his sword lifted for attack, *black chalk on grey paper, heightened* 1
20 Study of the Hindquarters of a Horse, *black chalk*—Study of a Horse, seen from behind, *black chalk* 2

GERARD BERKHEYDEN.

- 21 View in a Town in Holland, *indian ink, engraved*—The Stadt House and Church at Stein, by JOHN BEYER, *pen and indian ink*—View of the Great Square at Mons, by JOHN BEYER, *pen and indian ink* 3

JOHN BOTH.

- 11 . 22 View on a River, a Convent on the opposite side of the Stream on the right, in the foreground a waterfall, *pen and bistre washed with indian ink, fine* 1

Grills

FRANÇOIS BOUCHER.

- 10 . 23 Head of a Young Female, with wreath of roses in her hair, *black chalk, heightened—A Nymph attended by Cupids offering fruit at an altar, black chalk, washed with indian ink and slightly tinted, by J. P. BOUCAULT, signed* 2

Do

MRS. EDWARD BOWDICH.

- / 11 . 24 A Set of Eight beautiful and highly finished original Drawings, coloured and heightened with gold and silver, including the Carp, the Tench, the Roach, the Eel, the Lamprey, &c. drawn and tinted from nature, engraved in the work "The fresh-water Fishes of Great Britain;" *capital* 8

Do

LEONARD BRAEMER.

- 6 . 25 The Adoration of the Magi, on grey paper, *pen, washed with indian ink—Interior, a vaulted apartment with figures carousing, on grey paper, pen, and tinted, signed, fine* 2

Do

PETER BRUEGHEL.

- / 6 . 26 An open Landscape, on the left a roadway leading past a castle, with buildings in the distance, towards a village on the right, and a castellated chateau surrounded by a moat, in the foreground a hawking-party; *highly finished, pen, tinted with colour, fine* 1

Fraser

A. VANDER CABEL.

- 8 . 27 Landscape with gateway near a road, a peasant leading a mule in the foreground, *pen, washed with indian ink—Another, a Herdsman with cattle, black chalk and bistre* 2

Wilson

ANTONIO CANALETTO.

- Mills* 28 View in the Gardens of a Palace from a Terrace, decorated with fountains, *pen and indian ink, fine* 1 3

LUCA CANGIAGIO.

- Do* 29 St. Jerome, *pen and sepia; from the Collection of Van Zoomer*—Study of a River God attended by nymphs and tritons, by ANNIBALE CARACCI—A Classical Landscape, with bridge and road leading towards a group of ruins on the opposite bank, A. CARACCI, *pen washed* 3 11

GEORGE CATTERMOLÉ.

- Fraser* 30 Venus Reclining, a forest scene, *highly finished in colours; from the private collection of Mr. Vernon, very fine* 1 10

CLAUDE LORRAINE.

- Palgrave* 31 Landscape, with a Castle surrounded with trees in the middle distance, *black chalk, tinted; from the Collections of Lord Spencer, Mr. Esdaile, and Dr. Wellesley* 1 12

- Mills* 32 A Study in the Environs of Rome, a palace and ancient archway on the left, *pen and bistre; from Lord Spencer's Collection*—Sketch of the Salt Manufactory in Rome, the description in the handwriting of the artist, *pen* 2 6

- Fraser* 33 A Coast Scene in Italy, on the left a jetty or landing-place at the foot of a tower, surmounted with a lighthouse; in the foreground two boats are putting out towards vessels of war in the offing, *pen, washed with bistre and neutral tint, fine* 1 4

- Hamilton* 34 Sketches of an Engagement with Galleys, and of Shipping undergoing repairs, *pen and bistre; from Dr. Wellesley's Collection* 2 5

- Fraser* 35 Venus appearing to Æneas, *black chalk, heightened and tinted with colour; from Dr. Wellesley's Collection, very fine* 1 3

PIETRO DA CORTONA.

- Darley* 36 A sheet of Studies of Ornaments with figures of Cupids, &c.; from the collection of Sir T. Lawrence, *pen and bistre, fine* 1 5

ALBERT CUYP.

- 37 View of the approach to a Town surrounded by high walls and protected with towers, *black chalk*—Views on the Banks of a River, a town with fortifications and castle, *black chalk, with indian ink* 2

Mills

LUCAS CRANACH.

- 38 An Arcadian Scene with Shepherds and Shepherdesses reposing; *black chalk, from Sir T. Lawrence's collection, fine and rare* 1

Dalting

VAN DYCK.

- 39 Portrait of Prince Albert of Saxony, *drawn in indian ink with the brush and washed with bistre*—Two Studies of a Sleeping Dog, *black chalk and sepia, from Uvedale Price's collection*—Interior of a Studio, with an Artist at his easel, *red chalk and indian ink, from the collection of Peter Lankrink* 3

Mills

ALBERT EVERDINGEN.

- 40 Landscape, a pathway leading to a cottage, a rough fence in the foreground, *black chalk tinted with indian ink*—Study of a Mass of Rock, with natural archway, on the sea coast of Norway, *pen, lightly tinted with indian ink*—Winter Scene, a frozen canal with figures skating, *pen and indian ink, very fine* 3

Do

ROSSO FIORENTINO.

- 41 Neptune and Amphitrite, with attendant Deities, *pen washed with bistre and neutral tint*—View of the Church of S. Giovanni Fiorentino, *pen and bistre, fine* 2

Dalting

BATTISTA FRANCO.

- 42 Study of a Female Figure reflected in a mirror, *pen and neutral tint*—River Scene with fishermen hauling their nets, *pen washed with indian ink, by FRANCESCO GUARDI*—St. Francis reclining in a vaulted cavern, by STEFFANO GHERARDINI, 1650, *black chalk*; on the reverse, the head repeated on larger scale, *black and red chalk* 3

Mills

		<u>J. DE GHEYN.</u>			
Darley	43	The Standard Bearer; <i>pen, engraved, fine</i>	1	.	9
		<u>J. VAN GOYEN.</u>			
Hamilton	44	Landscape, groups of sportsmen with dogs in the foreground, <i>black chalk, slightly washed with indian ink—A River Scene, with buildings on the bank, black chalk, tinted with sepia and neutral tint—Landscape, with herdsman tending cattle in the foreground, black chalk tinted, rare and fine</i>	3	.	7
Grills	45	View on a Canal, with farm buildings on the bank on the left, <i>black chalk, washed with indian ink, dated 1653—A River Scene with a square tower on the bank to the right, red and black chalk, slightly tinted, both fine</i>	2	.	5
Darley	46	View of a Town on the Sea Coast, on the right a landing place, at the foot of a high signal tower, groups of trading vessels in the middle distance, on the left fishing boats, and vessels of war in the offing, <i>fine</i>	1	.	9
		<u>HENRI GRAVELOT.</u>			
Grills	47	The original drawings for vignette illustrations to "Pilpay's Fables," <i>engraved, very fine, on three sheets</i>	20	.	22
		<u>ERCOLE GRAZIANI.</u>			
Fraser	48	The Adoration of the Magi, <i>pen and red chalk; drawings by this master are rare.</i>	1	.	5
		<u>FRANK HALS.</u>			
Hamilton	49	A Young Cavalier Carousing, a drinking goblet in his hand, <i>red and black chalk, fine—A Saint kneeling to receive a robe from the Virgin, red chalk, by GUERCINO</i>	2	.	8
Darley	50	A Group of Figures; two gallants at a table engaged at cards, a third seated on the table is watching the game; <i>on grey paper, black chalk; another sketch on the reverse, fine</i>	1	.	12
		<u>J. VANDER HEYDEN.</u>			
Do	51	A Dutch Canal Scene, buildings on each side of the water, a drawbridge over it, <i>pen and indian ink, fine</i>	1	.	12

W. HOARE, R.A.

- 9 52 Study of a Young Girl, in the style of Watteau; crayon, *an interesting example* 1

Fraser

JOHN HOPPNER.

- 10 53 Study of Trees on the banks of a Stream; *indian ink and sepia, fine* 1

Riggall

W. HOWITT.

- 12 54 Dogs attacking wild Boar and other animals; *pen, slightly tinted with sepia, engraved, very fine* 1

Hunt

MATTHEUS VAN KESSEL.

- 9 55 A Canal in Holland, on the right a windmill, and village in the distance; *indian ink, signed and dated 1664, fine,* 1

Fraser

SIR GODFREY KNELLER (AFTER).

- 17 56 Portrait of Lady Ranelagh; *a beautiful and highly finished miniature after the original picture at Hampton Court, very fine* 1

Riggall

- 13 57 Portrait of Coppenol, the writing master, from the picture by Frank Hals in the Gallery of the Louvre, *very fine* 1

Halls

OTTAVIO LEONI.

- 11 58 Portrait of Marcella, Princess of Conti, *black and red chalk on grey paper*—Portrait of G. B. Mellini—*Lucrezia Saini, &c.; on grey paper, black chalk, heightened* 4

Do

- 10 59 Portraits of Sig. Cadenacci and other Roman celebrities; *brown or grey paper, heightened* 3

Riggall

LUCAS VAN LEYDEN.

- 19 60 The Betrayal of Christ, *a vigorous sketch, pen and bistre, fine and rare* 1

Heussner

JAN LUYKEN.

- 7 61 The Expulsion of the Monks from Holland, *pen and sepia* 1

Halls

PIERRE SILVAIN MARECHAL.

- 62 A collection of beautiful and highly finished drawings of rare Birds, chiefly of South America, coloured after nature and apparently intended for publication, but the work left unfinished, with short MSS. description of the principal specimens, indicating that many of them had not been then hitherto known or described, *an important collection* 41

THE MASTER OF 1466.

- 63 St. Catherine, *highly finished with the pen, a most interesting example* 1

PETER MOLYN.

- 64 Landscape with narrow stream, a cottage and farm buildings, a boat in the foreground, *indian ink; from the collection of Sir T. Lawrence, fine* 1
- 65 A Winter Scene on a Canal in Holland, figures skating, by SWEICKHART, *pen washed with indian ink*—Bombardment of a City, VANDERMEULEN—A Cottage and Farm Buildings on the bank of a stream, *black chalk* 3

FREDERICK MOUCHERON.

- 66 A wooded Landscape, in the foreground a peasant mounted on a mule, another following with two dogs, *signed and dated 1651, indian ink, fine* 1
- 67 A mass of Rock and Masonry overgrown with trees and bushes, *black chalk washed with indian ink, fine* 1

ENGRAVINGS.HEINRICH ALDEGREVER.

- 68 The Labours of Hercules, the set of 13 complete (B. 83-95), *very fine and even set with margins; from the Dumesnil Collection, rare* 13
- 69 Rhæa Sylvia, with Romulus and Remus (66), *brilliant impression* 1

18	70 Saturn (80), <i>brilliant impression</i>	1	Dowling
16	71 Two of the set of the Wedding Dancers, the Musicians (144) and the Lovers (151), <i>both fine</i>	2	Kosedag
17	72 Mars (82), <i>brilliant impression</i>	1	Do
12	73 Fortitude (133), <i>fine and very rare</i>	1	Fuller
<u>PIETRO ANDERLONI.</u>			
19	74 The Flight of Attila, after Raffaello, <i>fine impression</i>	1	Dowling
<u>MAN. AUDRAN.</u>			
6	75 Christ bearing his Cross, after P. Mignard—The Crucifixion, after N. Poussin, <i>both fine</i>	2	Do
10	76 The Crucifixion, after Le Brun, <i>fine</i>	1	Thornbrook
<u>P. BAILLIEU.</u>			
11	77 The Passion on the Mount, after Rubens, <i>fine</i>	1	Wilson
<u>BERNARD BARON.</u>			
18	78 Portrait of the Duke of Cumberland, with view of the routed rebel army near Culloden, <i>very fine and rare</i>	1	Dowling
<u>LUDOLF BAKHUYSEN.</u>			
7	79 View of Amsterdam, one of the set of marine subjects (14), <i>fine</i> —Peasant before the Door of a Cabaret, by Savary, inscribed "T. Gehoor," <i>rare</i> —Landscape, after Rubens, by Bolswert, <i>proof before inscription, fine</i>	3	Grills
<u>HANS SEBALT BEHAM.</u>			
3	80 The Prodigal Son (33), <i>very fine</i>	1	Jago
18	81 The Prodigal Son (35), the subject differently treated, <i>fine</i>	1	Dowling
10	82 St. Jerome, 1520 (62), <i>very fine</i>	1	Kosedag
10	83 Venus and Cupid (91), <i>very fine</i>	1	Grills
5	84 The Labours of Hercules (96-107), <i>the set of twelve plates complete, and uniform in brilliancy</i>	12	Do
<u>NICOLAS BERGHEM.</u>			
9	85 Le Pâtre jouant du Flageolet (6), <i>proof</i>	1	Kosedag

<i>Losedo</i>	86 Shepherdess with Cattle, an upright landscape, <i>proof</i> — Peasants with Cattle, upright landscape, <i>fine</i> , both after Berghem, by Vischer, <i>subjects not engraved by Berghem</i> 2	.	5
<u>LUCA BERTELLI.</u>			
<i>Fawcett</i>	87 The Schools of Anatomy, <i>very fine</i> 1	.	5
<u>BARTOLOMEO BISCAINO.</u>			
<i>Dowling</i>	88 Virgin and Child, in an oval, <i>fine</i> —St. Joseph with the Infant Jesus, <i>very fine</i> , and the rare (reversed) copy, <i>from the collections of Richard Ford and Dr. Wellesley</i> 3	.	9
<u>WILLIAM BLAKE.</u>			
<i>Losedo</i>	89 Scene in "The Beggar's Opera," after Hogarth, <i>proof before letters, very fine</i> 1	/	10
<i>Do</i>	90 Another, a <i>finished impression</i> 1	.	10
<u>MORIG BLOT.</u>			
<i>Mills</i>	91 Portrait of G. De Waud, <i>proof before letters</i> —Salvator Mundi, after Vandyck, <i>fine</i> 2	.	14
<u>FERDINAND BOL.</u>			
<i>Dowling</i>	92 La Famille (4), the Virgin and Child seated near a window, <i>the name and date distinct, very fine</i> 1	/	12
<i>Do</i>	93 Vieillard a Barbe Frisée (9), <i>with full margin, from George Smith's Collection, very fine</i> 1	/	15
<u>BOLSWERT.</u>			
<i>Do</i>	94 The Repose in Egypt, after Rubens, <i>very fine</i> 1	.	14
<i>Do</i>	95 The Virgin and Child, "osculetur me osculo oris sui," after Rubens, <i>very fine</i> 1	.	14
<i>Wilson</i>	96 St. Catherine, after Rubens, <i>very fine</i> 1	/	.
<i>Dowling</i>	97 Maria Mater Dei, after Rubens, <i>fine</i> 1	.	7
<i>Heussner</i>	98 Portrait of Maria de Medicis, angels above, with flowers, "sic ivit nostram grandis," &c. <i>very fine</i> —Landscape with chateau on the banks of a stream, after Rubens, <i>proof before the inscription</i> 2	.	10

JULIO BONASONE.

- 10 . 99 The Entombment of Christ (44), after Titian, *from the Collection of Henry Rogers, very fine* 1
- 8 . 100 The Triumph of Bacchus (90), *from the Count de Fries' Collection—The Rape of Europa (109), brilliant impression, in matchless condition* 2
- 9 . 101 Neptune in his Car drawn by Sea Horses (96), *from the Collections of John Barnard and Rev. Dr. Wellesley—Alexander and Roxana (100), both very fine* 2
- 17 . 102 Pharaoh's Cup found in Benjamin's Sack (6), *fine and in beautiful condition* 1
- 16 . 103 Venus and Cupid, in a chariot drawn by swans (105), *very fine and rare, from Dr. Wellesley's Collection* 1
- 8 . 104 The Judgment of Paris (112), *fine—Epimetheus opening Pandora's Box (144), scarce* 2
- 10 . 105 Semele (166), *proof before the verses, extra rare, from Henry Rogers' Collection* 1
- 7 . 106 The History of Jason and Medea (98), *very fine—Silenus accompanied by Fauns, very fine, from the Collection of Henry Rogers* 2

ADRIAN BROUWER.

- 10 . 107 The Old Peasant Woman and her Son—Peasants at the Window of a Cottage—The Sleeping Peasant, *from Mr. Esdaile's Collection* 3

GASPAR BOUTTATS.

- 10 . 108 The Assassination of Henry IV. of France by Ravallac, *very rare* 1

NICOLO BEATRICETTO.

- 15 . 109 The Image of Our Lady of Loretto, not described by Bartsch, with a bordure and a second line of description, "FATTO. RETTRAR. PER. IL. R. MO. CARDINAL. DI. AGUSTA," *very fine, from Dr. Wellesley's Collection* 1
- 14 . 110 "Our Lady of Loretto" standing between twisted columns (26), *fine* 1

Hawceth

Kills

Hawceth

Colnaghi

Hendrick

Fuller

Dowling

Kills

Dowling

Wilson

Do

Do

HANS BROSAMER.

- Hendricks 111 Christ on the Cross (6), *very fine and rich in colour* 1 3

ABRAHAM DE BRUYN.

- Roseda 112 Pannels of Ornament with vignettes of Danae, Phineus
and Medusa, *very fine* 3 15

JOHANN THEODORE DE BRY.

- Wilson 113 The Twelve Cæsars, medallions on four plates, *fine im-*
pressions on large paper 4 25

GIULIO CAMPAGNOLA.

- Roseda 114 The Old Shepherd (7), *fine* 1 546
Do 115 The Astrologer (8), the scarce copy, *fine, from Henry*
Rogers' Collection 1 9

DOMENICO CAMPAGNOLA.

- Do 116 The Shepherd and the Old Warrior (8), *printed in red, from*
Henry Rogers' Collection 1 510

ANTONIO CANALETTO.

- Do 117 Views in Venice, *proofs before numbers* 6 17
Do 118 Views in Venice, *proofs before the numbers* 5 11
Do 119 Views in Venice, *proofs before the numbers—one the*
engraved Title to the complete set 3 15

ANNIBALE CARACCI.

- Dawling 120 Christ on the Cross, after Paolo Veronese, *brilliant impres-*
sion with margin 1 /

JACOPO CARAGLIO.

- Wilson 121 Ariadne in a niche, MORTALIS BACCHO PLÆVIQUE ARIADNA
MARITO, one of the set of the Heathen Divinities (18),
brilliant impression—The Spectre called "La Fureur,"
after Rosso Fiorentino (58), from Dr. Wellesley's Collec-
tion 2 6

8	122	The Rape of the Sabines, after Rosso Fiorentino (63), an unfinished work, attributed by some authors to Marc Antonio, after B. Bandinelli, but affirmed by Vasari as the work of Caraglio, after Rosso	1	Wilson
<u>JEROME COCK.</u>				
9	123	St. Paul baptizing at Ephesus, after Martin Hemskerk—An allegory, Charity, fine	2	Do
<u>LUCAS CRANACH.</u>				
2	124	St. Geneviève de Brabant, called by Bartsch "The Penitence of St. Chrysostom" (1), very fine	1	Dowling
1	124*	The Tournament, 1509 (124), fine	1	Do
<u>J. DE LEEUW.</u>				
36	125	Portrait of Abraham Cowley, in an oval, fine—Portrait of Henry Count de Turenne	2	Pawcett
<u>THE MASTER OF THE DIE.</u>				
10	126	St. Madeleine (13), brilliant impression, from the Wellesley Collection	1	Wilson
26	127	Saint Barbara (12), brilliant impression, from the same Collection	1	Lovedo
8	128	St. Roch (15), brilliant impression	1	Do
9	129	Apollo directing Hercules to expel Envy from the Temple of the Muses (17), after Baldassare Peruzzi, first state, before the retouch, fine	1	Warren
12	130	Cybele in her Car, after Julio Romano, first state before the retouch (18)	1	Dowling
23	131	The Story of Cupid and Psyche (39, 78), after Raffaele; the complete set, fine, with the retouch and address of Ant. Salamanca	32	Pawcett
12	132	Another set of the same	32	Turner
8	133	The Phoenix, after Raffaele (76), the true print, rare	1	Wilson
9	134	Apollo destroying the serpent Python, after Julio Romano (19), first state—Apollo and Daphne, after Julio Romano (21), first state, both very fine	2	Heussner

L. B. DESNOYERS.

Roseda	135 La Vierge aux Rochers, after Leonardo da Vinci, <i>proof, open letters, very fine</i>	1	2	15	
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ROBERT DODD.

Do	136 The Indian Emperor, after Hogarth, <i>very fine</i>	1		8	
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ALBERT DURER.

Do	137 Adam and Eve (1), <i>fine impression, with slight margin</i>	1	9		
Dowling	138 Adam and Eve, the copy by the anonymous Master (1),	1		9	
Roseda	139 Angels with the Sudarium (25), <i>brilliant impression</i>	1	2	10	
Do	140 The Prodigal Son, in which Durer has figured his own portrait (28), <i>brilliant impression; from Henry Rogers' Collection</i>	1	5		
Warren	141 The Holy Family, with the Butterfly (44), <i>very fine</i>	1	4		
Fawcett	142 St. George on Horseback (54), <i>fine</i>	1	2		
Dowling	143 St. Sebastian bound to a Pillar (56), <i>second state, with the correction in the drawing of the mouth</i>	1		13	
Roseda	144 St. Hubert (or St. Eustatius) kneeling before a Stag (57), <i>a clear and delicate impression</i>	1	8		
Fraser	145 St. Jerome in his Cell (60), <i>on toned paper, fine</i>	1	5		
Do	146 St. Jerome in Penitence (61), <i>brilliant impression and rich in colour</i>	1	4	4	
Roseda	147 St. Christopher, <i>very fine</i>	1	1		
Fawcett	148 The Rape of Amymone (71), <i>brilliant impression with slight margin</i>	1	3	10	
Mills	149 The Rape of Proserpine (72), <i>the iron plate</i>	1		11	
Fraser	150 The Effect of Jealousy (73), <i>fine</i>	1	3		
Do	151 The Effect of Jealousy (73), the Copy by Wenceslas d'Olmütz	1		10	
Left	152 Luxury (L'Oisiveté), usually called Indolence (76), <i>fine and clear impression</i>	1	2	19	
Roseda	153 The Great Fortune (77), <i>brilliant impression, but the crease not removed</i>	1	8		
Fraser	154 The Assembly of Warriors (88), <i>a clear and delicate impression in fine condition</i>	1	2	10	

6	15	155 The Bag-piper (91), <i>very fine impression, and in beautiful condition</i>	1	Fraser
8		156 The Knight and the Lady (94), <i>very fine, with small margin</i>	1	Colnaghi
6		157 The Little Horse (96), <i>brilliant impression, in matchless condition</i>	1	Kroseda
6		158 The Great Horse (97), <i>brilliant impression in equal condition with No. 157</i>	1	Fraser
5		159 The Shield of Arms with the Skull (101), <i>very fine, in perfect preservation</i>	1	Loftis
7		160 The Bathers (128), <i>a woodcut, very fine</i>	1	Fraser
<u>VAN DYCK.</u>				
5		161 Portrait of Erasmus, <i>fine</i>	1	Do
<u>GERARD EDELINCK.</u>				
2	2	162 Portrait of Ulrica Eleanora Queen of Sweden, <i>proof before letters</i>	1	Wilson
<u>JOHN FABER.</u>				
6		163 Portrait of Oliver Cromwell, after Sir Peter Lely, <i>very fine, J. Faber, fecit 1740</i>	1	Kroseda
<u>WILLIAM FAITHORNE.</u>				
1	19	164 Ralph Brownrigg Bishop of Exeter, <i>brilliant impression with margin</i>	1	Do
1	19	165 Charles Earl of Carlisle, <i>fine</i>	1	Butcliffe
1		166 Sir Thomas Fairfax, <i>fine</i>	1	Do
5		167 Sir Francis Moore, <i>very fine</i>	1	Do
2	14	168 Sir Beville Grenville, <i>brilliant impression with margin</i>	1	Do
10		169 Robert Loveday, <i>second state, fine</i>	1	Do
1	2	170 Queen Henrietta Maria, in the manner of Mellan, <i>fine and rare</i>	1	Do
1		171 William Sanderson, <i>brilliant impression with margin</i>	1	Do
10		172 William Sanderson, <i>the second plate, very fine</i>	1	Do
15		173 John Sleidan, <i>very fine</i>	1	Dorling
2	10	174 Margaret Smith, Lady Herbert, after Van Dyck, <i>fine</i>	1	Fraser
1	10	175 James Stewart, Duke of Richmond, <i>very fine</i>	1	Do
1	10	176 Francis Rous, Provost of Eton, <i>fine</i>	1	Do

*Sutcliffe
Do
Mills*

- | | | | | |
|--|----|---|----|--|
| 177 Thomas Hobbes of Malmesbury, <i>rare, fine</i> | 1 | / | | |
| 178 John La Motte, "citizen of London," <i>very fine impression</i> | 1 | / | | |
| 179 The ancient Greek Philosophers, the set engraved for Stanley's "History of Philosophy" | 17 | | 15 | |

£ 245.13.0

SECOND DAY'S SALE.

BATTISTA FRANCO.

LOT

Riggall

- | | | | | |
|---|---|--|---|--|
| 180 The Ark placed in the Temple of Dagon, whose statue is overthrown (6), <i>before the address 'Franco Forma;'</i>
<i>from the De Fries and Marshall Collections</i> | 1 | | 8 | |
|---|---|--|---|--|

FRANÇOIS GABET.

Roseda

- | | | | | |
|---|---|--|---|--|
| 180a Etchings of wild rocky Landscapes, after the manner of Salvator Rosa | 2 | | 6 | |
|---|---|--|---|--|

PAUL GAUCI.

Riggall

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|--|---|--|----|--|
| 181 View of Clifton, engraved from the picture by Pine, and coloured after the original by that artist for its first possessor | 1 | | 10 | |
|--|---|--|----|--|

RICHARD GAYWOOD.

Roseda

- | | | | | |
|--|---|--|----|--|
| 182 Portrait of Sir George Croke, <i>very fine</i> —Three Heads, after Van Dyck: Gaspar de Crayer, The Countess of Carlisle, and Prince Charles, by J. Payne | 4 | | 17 | |
|--|---|--|----|--|

CLAUDE LORRAINE.

Do

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|---|---|---|----|--|
| 183 The Flight into Egypt (<i>Dumesnil</i> , 1), <i>first state before the number, fine, with margin; from the Dumesnil Collection</i> | 1 | 2 | 15 | |
|---|---|---|----|--|

*Jarvis
Do*

- | | | | | |
|--|---|---|----|--|
| 184 The Wooden Bridge (14), <i>second state, very fine</i> | 1 | | 12 | |
| 185 Starting for the Meadows (16), <i>first state, very fine, but cut close to the marginal line</i> | 1 | / | | |

D

/	.	186	The Herd of Cattle in a Storm (18), <i>second state, very fine</i> , 1	Jarvis
/	.	187	The Goatherd (19), <i>first state, fine</i> 1	Do
.	/0	188	Apollo with the Seasons (20), <i>second state, very fine with margin</i> 1	Do
.	/0	189	The Rape of Europa (22), <i>second state, very fine, with margin</i> 1	Do
.	36	190	A pair of Landscapes, with the inscription "Claudio Gellée inv. con licenza, &c. 1608."—Court of a Palace, with the arrival of a Cavalier and Suite, ANONYMOUS, <i>fine</i> 3	Grills
<u>JACOB DE GHEYN.</u>				
.	/6	191	The Emperor Rodolph's Guards (Nos. 1 and 4), <i>brilliant impressions</i> 2	Fuller
.	/2	192	Two Allegorical Subjects, representing The Virtuous King and The Tyrannical King, after Van Mander 2	Wilson
<u>DIANA GHISI MANTOVANO.</u>				
.	5	193	The Virgin and Infant Jesus (12), after Durante, <i>very fine</i> 1	Do
.	/1	194	Virgin and Child in the Clouds (15), <i>brilliant impression</i> , 1	Do
.	4	195	The Virgin and Infant Christ with St. John, St. Elizabeth and St. Joseph, <i>fine, not described by Bartsch (Passavant, vol. vi. 143-149)</i> 1	Riggall
.	/1	196	The Virgin with the Infant Christ and St. John embracing (17), <i>very fine; from the Rysbrach and Wellesley Collections</i> 1	Kewdas
.	5	197	The Birth of St. John the Baptist, after Julio Romano (26); <i>from the De Fries and Wellesley Collections</i> ; also the Reversed Copy by Sebastianus a Regibus, <i>first state, before the name of Laffreri</i> —The Martyrdom of St. Agatha, <i>not described by Bartsch (Passavant, 53)</i> , 3	Grills
.	/2	198	The Greeks and Trojans contending for the body of Patroclus, after Julio Romano (35), <i>fine; one of the finest works of Diana Ghisi</i> 1	Wilson

GIOVANNI BATTISTA GHISI.THE MONOGRAM J.B.M.

- Lawce 199 Cupid playing on a musical instrument (10), marked on the left, on the right the date 1538; *from the collections of Count de Freis and Dr. Wellesley, very fine*; the print has been copied—Minerva standing, armed with her shield and spear (11), *very fine, from Dr. Wellesley's collection* 2

HEINRICH GOLTZIUS.

- Do 200 Mars and Venus surprised (139), *very fine*—An Officer standing up and holding his halbert in his right hand, 1582, with the legend "HODIE. CRAS NIHIL." *very fine*, 2

SIMON GRIBELIN.

- Fuller 201 Esther before Ahasuerus, after Tintoretto, *brilliant impression* 1

W. HOGARTH.

The following Series of Hogarth's prints are all early and fine impressions of the original plates before the retouch, in perfect condition, and with full margins.

- Darell 202 The March of the Guards to Finchley 1
 Joly 203 Don Quixote, the set of six plates 6
 Heussner 204 The Enraged Musician, and The Distressed Poet 2
 Joly 205 The Four Stages of Cruelty, "on superior paper price 1s. 6d." *from Phil. Moore's Collection* 4
 Heussner 206 Another set of the same on ordinary paper, "price 1s." 4
 Mills 207 Calais Gate or The Roast Beef of Old England—The Sleeping Congregation, "retouched and improved by the author" 2
 Heussner 208 The Bathos—Beer Street and Gin Lane—Enthusiasm Delineated, *the copy by Mills from the unique first state*, 4
 Jarvis 209 Paul before Felix, from the picture in Lincoln's Inn Hall, the two different plates 2
 Fuller 210 Portrait of Bishop Hoadley 1
 Hasel 211 The Four Parts of the Day 4
 Mills 212 The Cockpit—The Medley—The Bruiser Churchill 3

5	213 Strolling Actresses dressing in a Barn, <i>without the cap and flowers, but before the hair of the weeping lady was shortened</i>	1	Heussner
5	214 The Analysis of Beauty, in two plates—The Country Inn Yard—The Shrimp Girl, after Hogarth by BARTOLOZZI, 3		Mills
2 15	215 Hudibras, the large set complete with the Frontispiece, as <i>second states a remarkably fine set</i>	12	Dalton
4	216 Moses brought to Pharaoh's Daughter, <i>with the Wharton critique, rare, from Phil. Moore's collection</i>	1	Heussner
1 6	217 Portrait of Martin Folkes	1	Inman
18	218 The five Orders of Perriwigs, <i>first state, with "advertisement," fine</i>	1	Roseda
10	219 France and England, the two plates; <i>from the collection of Phil. Moore</i>	2	Riggall
2	220 The Arms of the Undertaker's Company, or Consultation of Physicians—Scholars at a Lecture, with "Datur Vacuum"—Rehearsal of the Oratorio of Judith	3	Mills
3	221 Subscription Tickets: For Hogarth's Auction "The Battle of the Pictures"—For "Moses brought to Pharaoh's Daughter"—For "The March to Finchley"	3	Do
2 6	222 Columbus with the Egg—Subscription Ticket for "The Analysis of Beauty"—The Laughing Audience—Subscription Ticket for the Rake's Progress and Southwark Fair	2	Gibbs
3 6	223 The Times, <i>both plates</i> —Subscription Receipt for The Election Prints—Time Smoking a Picture—Subscription Receipt for Sigismunda	4	Mills

DRAWINGS (continued from page 9).

J. G. NARDOIS.

1 6	224 Venus attended by Cupids, a pair of beautiful and highly finished drawings, <i>indian ink tinted with colour</i>	2	Hogarth
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ADRIAN VAN OSTADE.

8	225 An old Man seated at a table counting his money into a bag, <i>pen washed with sepia, fine</i>	1	Jarvis
11	226 An old Woman seated before a table, <i>pen washed with sepia, 1</i>		Dalting

Snell	227 Interior of a Cottage with figures of a Peasant and his family, <i>pen and bistre, fine</i>	1	1	
<u>PARMIGIANO.</u>				
Fulver	228 Study of the nude figure of a Man seated, <i>red chalk, from Lord Spencer's collection</i> —Sketch for one of the Apostles, <i>red chalk</i> — <i>Lucretia, black chalk, washed with slight colour, a fine design</i>	3	6	
Riggall	229 A nude Figure with drapery over his left arm and shoulder, walking to the right, <i>red chalk, from the collection of Jonathan Richardson, jr.</i>	1	2	6
<u>BONAVENTURA PEETERS.</u>				
Darell	230 View of Anale on the Coast of Barbary, <i>a rare master</i> —An Allegorical Group, by DIRK VAN THULDEN, <i>black chalk</i>	2	3	6
<u>SEBASTIAN DEL PIOMBO.</u>				
Calgrave	231 The Legend of St. Francis, the Saint receiving the body of Christ which descends from the cross, <i>pen and bistre, fine, from the Richardson, Hudson, and Barnard collections</i> —Study of Heads, <i>black chalk on grey paper</i>	2	1	7
<u>POLEMBURG.</u>				
Turner	232 Study of a crouching Nymph, <i>red chalk</i>	1	3	6
<u>GASPAR POUSSIN.</u>				
Satting	233 Upright Landscape with a Waterfall, in the foreground a bridge over the stream, and city in the middle distance, <i>pen washed with bistre, fine</i>	1	8	
<u>JULIO ROMANO.</u>				
Jarvis	234 A beautiful drawing, representing Hebe presenting the cup to Jupiter, attended by dragons, <i>black and red chalk</i> , 1	1	10	
<u>REMBRANDT VON RHYN.</u>				
Snell	235 Upright figure of a Man in Turkish costume, <i>pen and bistre</i> —The Baptism of the Eunuch, <i>pen washed with indian ink</i>	2	3	

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| 3 | 6 | 236 Study for the subject of The Death of Abel, <i>pen and bistre</i>
—Study for the figure of a Dutch Merchant,—A flight
of steps leading to the door of a prison, <i>pen and bistre</i> 3 | Gibb |
| 17 | | 237 Landscape, a range of lofty hills on the right, with groups
of forest trees at the base, in the foreground a man lying
asleep; <i>pen and bistre with neutral tint, fine</i> 1 | Jarvis |
| 12 | | 238 A Cavalier making requisitions in the house of a peasant
woman who is pleading her poverty by exhibiting an
empty satchel, with Sketch on the reverse, <i>free pen, fine, 1</i> | Riggall |
| 5 | | 239 A Town in Holland, a canal in the centre, a cabaret and
outbuildings on the left bank, on the side of a road
leading over a bridge into the town on the right; <i>black
chalk and bistre, very fine</i> 1 | Dalton |

PETER PAUL RUBENS.

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| 5 | | 240 Two studies of heads of Satyrs, <i>red chalk, fine</i> —Jupiter
and Antiope, <i>black chalk and pen, washed with bistre</i> 2 | Gibb |
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DAVID ROBERTS.

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| 7 | | 241 A View in Egypt, ruins on the bank of the Nile, <i>pen and
bistre</i> 1 | Riggall |
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JACOB RUYSDAEL.

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|---|---|--|---------|
| 3 | | 242 Landscape, a mass of rock with trees overhanging a pool,
<i>black chalk with signature, fine</i> 1 | Salting |
| 4 | 6 | 243 Study of Forest Trees, <i>black chalk</i> ; and sketch of an
ancient Tower on bank of a river, <i>black chalk</i> 2 | Turner |

CORNELIS SAFTLEVEN.

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| 6 | | 244 View of a City fortified with walls, towers, &c., on the side
of a river, <i>pen and bistre, signed</i> —The Descent from the
Cross, by ANTONIO SALLAERTS, <i>red chalk</i> , with studies
for The Entombment, &c., on the reverse 2 | Salting |
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SASSO FERRATO.

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| 9 | | 245 The Virgin and Child, with St. John and attendants, <i>red
chalk</i> ; from Mr. Auldjo's Collection, <i>an elegant design</i> , 1 | Riggall |
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DIRK STOOP.

Riggall

- 246 Design for one of the etched set of Horses, *highly finished in red chalk*—Portrait of Leopoldo Cesare, a son of Duke Frederic of Tuscany, by LAMBERT SUTTERMAN, *black chalk, fine; from Sir J. Reynolds' Collection* 2

* * By a MS. contemporary note at the back, it would appear that this head only was drawn by Sutterman, and the figure by Ciro Ferri.

ISRAEL SYLVESTRE.

Heywood

- 247 View in France, a chateau on the banks of the Loire, *pen and bistre* 1

DAVID TENIERS.

Turner

- 248 Interior of a Cabaret, a group of figures engaged in conversation, an upright drawing, *black chalk, very fine* 1

Mull

- 249 A School of Monkeys, *black chalk, tinted, very fine* 1

GERARD TERBURG.

Do

- 250 Sketch for the figure of a Cavalier, seen in half length, *black chalk, on brown paper, fine* 1

Palgrave

- 251 A Gentleman richly dressed, standing, his face seen in profile and turned to the left, *black chalk on grey paper, washed with indian ink, fine* 1

JAN VANDER MEER THE YOUNGER.

Riggall

- 252 An extensive Landscape on the Coast of Italy, on the right a fort on the summit of a rocky hill, *pen and indian ink, signed and dated 1687, fine* 1

ANDREA DEL SARTO.

Do

- 253 Design for an Altar Piece: the Virgin and Child under a canopy, a saint kneeling in adoration before them, *pen washed with bistre, from Sir Peter Lely's and Mr. Cosway's Collections*—Three Studies for the head of an Apostle, *red chalk and indian ink* 2

Hunt

- 254 Study for the Head of a Young Man, *black chalk, fine* 1

W. VAN DE VELDE, JUN.

- 5 . 255 Leaves from W. Van de Velde's Sketch Book—Hull of a Vessel of War—Boats and Shipping, *pen and indian ink*, 5
- 10 . 256 Hull of a Ship of War, with numerous figures on deck—Stern of a Frigate—Deck of a Man of War, crowded with figures, *pen and indian ink, fine* 3
- 6 . 257 A Naval Engagement, *black chalk and indian ink*—A Squadron of Vessels of War weighing anchor, *black chalk and indian ink; both spirited sketches* 2
- 7 . 258 Various Sketches of Ships and Vessels—The Hull of a Man of War; and another of the same, *black chalk and indian ink* 5
- 5 . 259 Various Sketches, leaves from the Sketch Book of V. de Velde, and the Hull of a Vessel of War, *black chalk and indian ink*—Fishing Boats in a Breeze passing a signal buoy—Fishing Boats becalmed
- 9 . 260 Fishing Boats drawn up on the sea shore, Men of War in the offing, *on grey paper, black chalk, heightened, from Mr. Esdaile's Collection, fine*—Leaves from the Sketch Book, *black chalk and indian ink* 5

VERMEULEN.

- 1/13 . 261 A Landscape, the outskirts of a wood, cattle watering in the foreground, *indian ink, slightly tinted* 1

LUCAS VAN UDEN.

- 1/6 . 262 A Flemish Chateau and Park, a group of trees in the foreground on the left, with a group of figures carousing, *pen and tinted, fine* 1

HEINRICH VERSCHURING.

- 5 . 263 A Landscape, travellers halting near a fountain, *indian ink, with the monogram, fine* 1
- 1/6 . 264 A Skirmish of Cavalry, *indian ink, signed, fine* 1
- 6 . 265 A Group of Peasants engaged at Cards, in the background buildings and a bridge, *indian ink, engraved*—View on the Outskirts of a Town, a mass of buildings on the right, *black chalk, washed with indian ink* 2

Mills

Darell

Do

Mills

Gibbs

Do

Riggall

Gibbs

Salting

Mills

Gibbs

DAVID VINCKENBOOMS.

- Haywood* 266 La Fête du Village, a composition with numerous figures, highly finished pen, washed with neutral tint; signed, very fine 1 . 9 .

FRANCESCO VILLAMENA (AFTER).

- Fuller* 267 Portrait of Inigo Jones, a highly finished pen drawing, by JOHN BRANDT, the facsimile of the rare engraving by Villamena, executed for Horace Walpole at Strawberry Hill—Also the Tracing by J. Brandt 2 . 9 .

AGOSTINO TASSI.

- Turner* 268 A Wood Scene, a huntsman with dogs and attendants in the foreground, pen and bistre—Entrance to a Castle by a wooden bridge over a moat, black chalk on grey paper, by ANTOINE WATERLOO 2 . 1 6 .

ANTOINE WATTEAU.

- Riggall* 269 Study of Theatrical Figures, red chalk, fine—An Infantry Officer, by J. WEENIX, red chalk 2 . 19 .

RICHARD WILSON.

- Mills* 270 Ruins in the Garden of Prince Colonna in Rome, black chalk on grey paper, heightened 1 . 2 .

FREDERIGO ZUCCHERO.

- Do* 271 The Assumption of the Virgin, pen and bistre, washed with indian ink, fine 1 . 2 .

Do 271*

ENGRAVINGS.

(Continued from page 20.)

WINCESLAUS HOLLAR.

- Rosedale* 272 Portrait of Richard Barnard, very fine, with margin 1 . 10 .
Do 273 The Piazza in "Convent Garden," very fine, with small margin 1 . 7 .
Do 274 The View of Richmond, very fine, with margin 1 . 2 15 .

9	275	Small Views: Amsterdam, Haarlem, on the Scheldt, Russelsheim, Gelderspach, Strasburg, &c. <i>all fine</i>	9	Gibbs
8	276	View of the City of Prague, on three sheets, <i>scarce</i>	3	Mills
7	277	Views of Tangier, four of the set—Portraits of Dr. Bastwick and John Overall, and Portrait of Luther	7	Do
1	278	Views of Albury, <i>all fine, with margins</i>	8	Do
11	279	Landscape, after Elsheimer—the small plate of Muffs, and two of the set of Butterflies, <i>all fine</i>	4	Gibbs
1 5	280	View of Windsor, <i>the small plate, very fine, with margin</i>	1	Jarvis
7	282	The Stags, after Albert Durer (2092-3), <i>very fine, with margins</i>	2	Fuller
9	283	Von Avont's Boys, four of the Series (509, 511, 513, 517), <i>very fine</i>	4	Jacques
3 15	284	The Trial of the Earl of Strafford in Westminster Hall, <i>very fine</i>	1	Roseda
	285	The Execution of the Earl of Strafford on Tower Hill, <i>fine</i>	1	
2 18	286	Portrait of the Earl of Strafford, <i>first state, before the word 'Londini,' and before 'Knight of the Garter,' very fine</i>	1	Dutton
1 13	287	Prospect of Strasburg Cathedral, <i>fine, and rare</i>	1	Jarvis
4 6	288	Prospect of the Town of Kingston-upon-Hull, <i>fine, and very rare</i>	1	Riggall
13	289	Portraits of Prince Rupert—Views of Tootehill Fields, and Whitehall, <i>both copies</i>	4	Truman
5	289*	<i>Signing the Peace</i> <u>THOMAS HOLLOWAY.</u>	1	Gibbs
16	290	The Set of the Cartoons by Raffaele, <i>all uniformly fine</i>	7	Mills
<u>HEINRICH HONDIUS.</u>				
9	291	The Smokers, after Adrian Brouwer; <i>from the Esdaile Collection, fine</i>	1	Fuller
<u>DAVID HOPFER.</u>				
4	292	Christ reproving the Scribes and Pharisees, four of the eight subjects forming sheet 17 (31)	4	Ginsburg
8	293	The Last Judgment (15), <i>fine</i>	1	Jarvis

JACOB HOUBRAKEN.

- | | | | | |
|-------|--|---|---|---|
| Gibbs | 294 The Corps de Garde, and the Companion print—Diver- | 3 | 4 | 6 |
| | tisements de la Ville d'Amsterdam | | | |
| Do | 295 Portrait of Archbishop Tillotson, after Kneller | 1 | 1 | 6 |

VAN KESSEL.

- | | | | | |
|----|--|---|---|--|
| Do | 296 The "Man of Sorrows," <i>very fine</i> | 1 | 9 | |
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NICOLAS DE LARMESSIN.

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|----|--|---|----|--|
| Do | 297 Portrait of Cardinal Pole, after Raffaella, <i>brilliant impres-</i> | 1 | 15 | |
| | <i>sion</i> | | | |

HANS SEBALD LAUTENSACH.

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|--------|---|---|---|--|
| Dutton | 298 Landscape, with river and water-mill, 1553 (28), <i>very fine</i> , 1 | 2 | 2 | |
|--------|---|---|---|--|

CORNELIS KONINGH.

- | | | | | |
|--------|--|---|---|--|
| Wilson | 299 Portrait of Melancthon, <i>very rare</i> | 1 | 7 | |
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PETER DE LAER.

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|-------|---|---|---|--|
| Gibbs | 300 View near the Coliseum at Rome, in the foreground a | | 7 | |
| | horse grazing, <i>proof, undescribed by Bartsch</i> (Weigel, 2, | | | |
| | 21) | 1 | | |

LUCAS VAN LEYDEN.

- | | | | | |
|----------|--|---|----|----|
| Colnaghi | 301 The Creation of Eve (1), <i>brilliant impression, with small</i> | 1 | 10 | |
| | <i>margin</i> | | | |
| Roseda | 302 Adam and Eve fugitives from the Garden of Eden (4), | | 16 | 56 |
| | <i>brilliant impression; from the Beckford, Hertford and</i> | | | |
| | <i>Morant Collections</i> | 1 | | |
| Dutton | 303 The Temptation of Adam and Eve (7), <i>very fine</i> | 1 | 13 | 13 |
| Roseda | 304 Abraham dismissing Hagar (18), <i>very fine</i> | 1 | 7 | |
| Do | 305 Susannah and the Elders (33), <i>very fine</i> | 1 | 10 | |
| Riggall | 306 St. Joachim and St. Anne (34), <i>very fine</i> | 1 | 1 | 10 |
| Roseda | 307 The Raising of Lazarus (42), <i>fine, and rich in colour</i> | 1 | 14 | 5 |
| Do | 308 The Descent into Limbo (55), <i>fine</i> | 1 | 3 | 1 |
| Caspar | 309 The small Passion—The Betrayal of Christ (45)—Christ | | 1 | 1 |
| | Mocked (47), <i>both copies, very fine, with margins</i> | 2 | | |

14	15	310 The Poet Virgil suspended in a Basket (136), <i>very fine</i> , 1	Dutton
-	10	311 The Musicians (155), <i>very fine</i> , with margin; one of the finest works of the Master 1	Roseda
2	10	312 La Laitière (158), a clear and delicate impression—La Biche (151) 2	Heussner
1	3	313 The Quack Doctor (157), <i>scarce and fine</i> 2	Jarvis
<u>ANDREA MANTEGNA.</u>			
4	8	314 The Descent into Limbo (5), <i>brilliant impression</i> 1	Dutton
<u>WILLIAM MARSHALL.</u>			
-	5	315 Charles I. kneeling at his Devotions, <i>very fine</i> 1	Grills
<u>JACOB MATHAM.</u>			
-	13	316 The Presentation in the Temple, after Bassano, <i>proof before letters, very fine</i> 1	Riggall
-	3	317 Faith, Hope and Charity, after H. Goltzius, <i>not described by Bartsch, fine</i> 1	Turner
<u>ANDREA MELDOLLA.</u>			
-	4 6	318 Minerva and the Muses (79); from Dr. Wellesley's Collection, where it is described as doubtful if by Meldolla, <i>very rare</i> —The Nativity, by PARMEGIANO (3), the reversed copy 2	Riggall
<u>CORNELIUS MATSYS.</u>			
-	3	319 La Paysanne Jalouse (152), <i>very rare</i> 1	Gibbs
<u>THE MONOGRAM I. B.</u>			
-	11	320 Hope, one of the Six of the Christian Virtues (24), <i>very fine</i> 1	Wilson
<u>THE MONOGRAM I. H. S.</u>			
-	12	321 Diana surprised in the Bath by Actæon (5), <i>very fine</i> , 1	Gibbs
<u>THE MONOGRAM M. A. F.</u>			
-	4 6	322 The Boy, the Dog, and the Hare, <i>proof before the initials</i> 1	Do

BENEDETTO MONTAGNA.

- | | | | | | |
|--------------|---|---|---|---|--|
| Law
Mills | 323 The Rape of Europa (23), <i>very fine</i> | 1 | 6 | 6 | |
| | 324 A Man seated by a Palm Tree (23), <i>second state, with the address of Guidotti</i> | 1 | | 1 | |

RAFFAELLE MORGHEN.

- | | | | | | |
|-----------------|--|---|---|----|--|
| Guller
Gibbs | 325 The Last Supper, <i>an early and fine impression</i> | 1 | 5 | 15 | |
| | 326 Petrarch's "Laura," after Simon Memme, <i>open letter proof on india paper</i> | 1 | | 15 | |
| Sawcett | 327 Charity, after Correggio, <i>very fine</i> | 1 | 2 | 2 | |

JEAN MOYREAU.

- | | | | | | |
|-----------------------|---|---|--|---|---|
| Do
Turner
Mills | 328 La Fontaine de Venus, after Wouvermans, <i>very fine</i> | 1 | | 3 | |
| | 329 Recreation Militaire, after the same, <i>very fine</i> | 1 | | 2 | 6 |
| | 330 Le Colombier du Mareschal, after the same, <i>very fine</i> | 1 | | 1 | |

ROBERT NANTEUIL.

- | | | | | | |
|--------|--|---|--|----|--|
| Jarvis | 331 Portrait of Cardinal Mazarine (<i>Dumesnil</i> , 182), drawn from life by Nanteuil, <i>fine</i> | 1 | | 19 | |
|--------|--|---|--|----|--|

J. P. NORBLIN DE LA GOURDAINE.

- | | | | | | |
|------|--|---|--|----|--|
| Hunt | 332 An Interior, an old man reading dressed in a rich robe, <i>proof on india paper, fine and rare</i> | 1 | | 15 | |
|------|--|---|--|----|--|

ADRIAN OSTADE.

- | | | | | | |
|-------|---|---|--|---|--|
| Gibbs | 333 Peasants Quarrelling (18), <i>a late state, but very fine</i> | 1 | | 4 | |
|-------|---|---|--|---|--|

OUDAAN.

- | | | | | | |
|--------|--|---|--|---|--|
| Wilson | 334 Portraits of John and Cornelius De Witt—The Scene of the Murder of the two De Witts, <i>rare</i> | 2 | | 1 | |
|--------|--|---|--|---|--|

CRISPIN DE PASSE.

- | | | | | | |
|----------|--|----|--|----|--|
| Colnaghi | 335 Queen Elizabeth, whole length, in the rich dress she went in to St. Paul's at the thanksgiving for the Victory over the Spanish Armada, after Isaac Oliver, <i>very fine</i> | 1 | | 14 | |
| Wilson | 336 The Roman Emperors on horseback, after J. Collaert, the complete set, <i>very fine and rare</i> | 12 | | 3 | |

FRANÇOIS DE POILLY.

- 2 6 337 The Holy Family, after Francia, *proof before letters* 1

PAUL PONTIUS.

- 4 338 Corneles van der Gheest, *second state, with address of Martin van der Enden, very fine* 1
 3 6 339 Jan de Heem, *first state, with address of Martin van der Enden, very fine* 1
 2 6 340 Gerard Honthorst, *second state, very fine with margin* 1
 3 341 Maria de Medicis, *second state, very fine* 1

MARC ANTONIO RAIMONDI.

- 2 6 342 Joseph and Potiphar's Wife (9), *fine impression, but a portion restored* 1
 5 5 343 The Massacre of the Innocents, "sans le chicot" (20), *fine* 1
 7 344 The Virgin with the naked arm, "LA VIERGE AU BRAS NU" (34), *very rare* 1
 8 345 Warriors meeting an Emperor (196), *brilliant impression*, 1
 1/10 346 One of the Muses (273), *very fine* 1
 1/10 347 The Faun and the Boy (296), *very fine and scarce; from Henry Rogers' Collection* 1
 1/10 348 The Vintage (306), *fine* 1
 1/7 349 Venus accroupie (313), *from the Balmanno and Rogers Collections, fine and scarce* 1
 15 350 The Statue of Jupiter in a niche, *an exquisite little print, which has escaped the notice of Bartsch and Ottley* 1
 4 351 The Three Graces (348), *very fine; from the Barnard and Rogers Collections* 1
 1/10 352 Fortitude (389), *very fine* 1
 2/10 353 Justice (388), *equally fine* 1
 5 5 354 Two of the Signs of the Zodiac (397), *very fine* 1
 1 355 The Plague (417), *fine, and in excellent condition* 1
 6 356 The Warrior (461), *rare* 1
 4 357 Copies from Albert Durer's Life of the Virgin (626); and the Circumcision (632), *fine and early impressions* 2

Gibbs

Do

Do

Do

Do

Do

Law

Koseda

Do

Jarvis

Do

Do

Do

Do

Do

Do

Ginsburg

Law

Gibbs

Do

Bohn

SCHOOL OF MARC ANTONIO.

Mills	358 The Children of Niobe slain by Apollo and Diana (16), after Rosso Fiorentino, <i>very fine</i>	1	2
Ginsburg	359 Charity, <i>an undescribed print</i> ; from Mr. Barnard's and Dr. Wellesley's Collections	1	5
Mills	360 Fortitude, <i>an undescribed print</i> ; from Dr. Wellesley's Col- lection	1	1
Riggall	361 A Sacrifice of a Goat and Offering of Fruit, <i>an undescribed print, from the Count de Fries' and Dr. Wellesley's Col- lections, very fine</i>	1	4
Gibbs	362 An Eagle bringing a Hare to a Female, <i>very fine</i>	1	19
Riggall	363 The Great Bacchanalia, after Julio Romano, an important and interesting fragment, <i>in an unfinished state, before the clouds were drawn in</i>	1	11

SIMON FRANCIS RAVENET.

Joly	364 The Pool of Bethesda, by Ravenet and Picot; and The Good Samaritan, by Revenet and Delatre, both after Hogarth, <i>very fine, with margins</i>	2	1
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REMBRANDT VAN RHYN.

The References are to Wilson.

Hawcett	365 Profile of a bald-headed Man (294), <i>third state, very fine, with margin</i>	1	14
Mills	366 Portrait of the Mother of Rembrandt (344), <i>second state, fine, with margin</i>	1	8
Jarvis	367 Bust of an old Man with a large Beard (292), <i>very fine</i>	1	10
Gibbs	368 Portrait of Clement de Jonge (274), <i>fourth state, fine, with margin</i>	1	2
Jarvis	369 A Man with a Crucifix and Chain (263), <i>fourth state, very fine</i>	1	10
Mills	370 Portrait of Janus Silvius (268), <i>second state, fine</i>	1	5
Gibbs	371 The Presentation of Jesus in the vaulted Temple (54), <i>second state, with margin</i>	1	7
Jarvis	372 Portrait of an old Man in a Fur Cap, divided in the middle (267), <i>very fine</i>	1	4

8	16	373 The Hundred Guilder Print (78), <i>second state, a good impression, in perfect condition</i>	1	Gibbs
1	10	374 The Flute Player (185), <i>fourth state, with margin</i>	1	Do
12		375 An old Woman with her hand on her breast (343), <i>second state, fine</i>	1	Hawcett
4	10	376 The Sportsman (208), <i>second state, fine</i>	1	Hoseda
10		377 A Woman with her feet in the water, after bathing (197), <i>very fine</i>	1	Gibbs
2		378 The Golf Players (129), <i>second state, very fine</i>	1	Grill
16	10	379 A large Landscape, with a cottage and a Dutch hay barn (222), <i>very fine</i>	1	Bolnaghi
7		380 A large Landscape, with a cottage and a Dutch hay barn, <i>one of the deceptive copies</i>	1	Grill
<u>GASPAR REVERDINO.</u>				
2		381 The Forge of Vulcan (20), <i>very fine, with margin</i>	1	Hawcett
3		382 Mars and Venus surprised by Vulcan (19), <i>with monogram</i>	1	Ginsburg
5		383 The Holy Family, after Parmigiano, <i>very fine and rare</i>	1	Gibbs
<u>JEAN STEPHANUS, OR DE LAULNE.</u>				
10		384 A Forest Scene, with Diana and her Attendants preparing for the Chase; at foot of the print on the right is STEPHANUS, CUM PRIVILEGIO, <i>rare</i>	1	Jarvis
*** Brulliot, 2, No. 1681, mentions this engraver on the authority of Christ., p. 275, as the son of Charles Stephanus De Laulne, but states his inability to give information respecting him, and seems not to have had an opportunity of seeing any of his works.				
<u>T. SHERWIN.</u>				
2	6	385 The Portrait of Sir W. Jones, in an oval, <i>fine</i>	1	Thurman
<u>SCHMIDT.</u>				
11		386 The Presentation in the Temple, <i>fine with large margin</i>	1	Gibbs
<u>BENJ. SMITH.</u>				
2		387 Sigismunda, after Hogarth, <i>very fine with large margin</i>	1	Grill
6		388 Portrait of W. Hogarth, painted by himself, <i>fine with margin</i>	1	Daniell

JOHN SMITH.389 Charles I, after Vandyck, *brilliant impression*

1

VERGILE SOLIS.390 The Wedding Dancers, Nos. 3 and 4 (226, 227), *brilliant impressions*

2

LUDWIG SOMMEREAU.391 The Adoration of the Magi, after Raffaele, *fine*

1

SIR ROBERT STRANGE.392 Charles I. and his Equerry the Marquis of Hamilton, after Van Dyck, *very fine*

1

393 Henrietta Maria, Charles Prince of Wales and James Duke of York, *very fine*

1

394 Venus reclining, after Titian, *without margin but very fine*—
Venus attired by the Graces, *fine*

2

395 Danae, after Titian, *fine*

1

396 Le Retour du Marché, after Wouvermans, *proof before the number, with full margin*

1

DIRK STOOP.397 The Horse refusing the Water, one of the set (2), *brilliant impression before the number*

1

NICOLAS HENRI TARDIEU.398 The Virgin and Child, after Van Dyck, *fine*

1

PAOLO TOSCHI.399 THE FRESCOES OF CORREGGIO AT PARMA, the complete set engraved by Toschi, with the Portrait of Toschi by C. Raimondi, and the letterpress description and catalogue, *all artists' proofs with signatures*

25

AGOSTINO VENEZIANO.400 L'Abreuvoir des Bœufs, *first state before the retouch or the address of Ant. Salamanca, from the De Fries' Collection, very fine*

1

-	10	401 L'Abreuvoir des Bœufs, <i>the second state, from the same Collection, fine</i>	1	Jarvis
/	.	402 The Woman seated near a Pedestal surmounted with an Urn (475), <i>from the Sykes, Barnard and Wellesley Collections, very fine</i>	1	Do
<u>GEORGE VERTUE.</u>				
-	2	6 403 Portrait of the Duke of Buckingham	1	Innumans
-	1	6 404 Portrait of Sir Ralph Winwood, after Miereveldt, <i>fine</i>	1	Do
<u>ENEA VICO.</u>				
.	4	6 405 Lucretia, the copy from Marc Antonio (16), <i>very fine, from Sir W. Sykes' and Dr. Wellesley's Collections</i>	1	Gibbs
-	10	6 406 The Forge of Vulcan, after Primaticcio (31), <i>fine</i>	1	Riggall
-	15	407 A Sacrifice, after Perino del Vaga, 1542 (38), <i>fine</i>	1	Wilson
-	3	6 408 The Young Man and Fortune, <i>very fine</i>	1	Gibbs
<u>ROBERT VAN VOERST.</u>				
.	2	6 409 Sir Kenelm Digby with the G. H. <i>fine</i>	1	Do
-	2	410 Ernest Count Mansfeld, <i>proof before letters, very fine</i>	1	Grills
.	2	6 411 Inigo Jones, <i>second state, very fine, with large margin</i>	1	Gibbs
<u>JAMES WARD.</u>				
-	10	6 412 Diana and her Nymphs, after Rubens, <i>proof before letters</i>	1	Grills
<u>ANTOINE WATERLOO.</u>				
8	8	413 The Departure of Hagar (131)—Hagar consoled by the Angel (132)—The Prophecy of Judah (133)—Tobit with the Angel (134)—Sephora circumcising her Son (135)—Elijah in the Desert (136), <i>brilliant impressions before the numbers, a fine and complete set</i>	6	Law
<u>ANTOINE WATTEAU.</u>				
6	15	414 Figures de Modes, designed and etched by Watteau, and finished with the burin by Thomassin and Desplaces, with Title, <i>fine</i>	12	Colnaghi

ROBERT WHITE.

<i>Wells</i>	415	Portrait of Queen Elizabeth, in Royal robes, with crown, sceptre and orb, <i>fine</i>	1	1	
<i>Colnaghi</i>	416	Portrait of Samuel Pepys, with motto on a scroll—Another, with motto, in an oval border	2	13	
<i>Saunders</i>	417	Portrait of Edward Lord Littleton, <i>fine</i>	1	36	

FRANZ WEIROTTER.

<i>Fawcett</i>	418	Portrait of Weirotter, by F. Schmutzer, <i>fine</i> ; and six of his Miscellaneous Etchings	7	7	
<i>Do</i>	419	Vues de la Seine, the set of six etchings, <i>very fine</i>	6	7	
<i>Gibbs</i>	420	Vues d'après Nature, the set of six etchings, <i>very fine</i>	6	19	
<i>Do</i>	421	Paysages, the first set of six etchings, <i>very fine</i> , with margins	6	16	
<i>Fawcett</i>	422	Paysages, the second set of six etchings, <i>very fine</i>	6	19	
<i>Gibbs</i>	423	Vues des Environs des Andelis, the set of six etchings, <i>fine</i>	6	9	
<i>Do</i>	424	Vues de la Normandie, the set of twelve etchings, <i>fine</i>	12	19	
<i>Do</i>	425	Suite de Paysages, the set of twelve etchings, <i>fine</i>	12	1	1
<i>Do</i>	426	Suite de XVIII Paysages, dessinées a Lagny	18	1	6
<i>Do</i>	427	Views in Italy, the first set of twelve, <i>fine</i>	12	7	
<i>Do</i>	428	Views in Italy, the second set of twelve, <i>fine</i>	12	16	
<i>Do</i>	429	Views in Italy, a third set of eighteen, <i>very fine</i>	18	17	
<i>Do</i>	430	Views in Italy, a fourth set of twelve etchings, <i>very fine</i>	12	19	
<i>Do</i>	431	Various Foreign Views, a fifth set of twenty-four etchings, <i>very fine</i>	24	1	7

<i>Reguella</i>	432	Two handsome Portfolios, <i>red morocco</i> , with flaps	2	11	
<i>Turner</i>	433	Two similar ditto	2	10	
<i>Do</i>	434	Two similar ditto	2	10	
<i>Saunders</i>	435	Two similar ditto	2	13	
	436	A large Portfolio, with flaps, lettered "Toschi"	2		
	437				

END OF THE SALE.£384.4.6

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